**Lesson Plan 16: Poetry Interpretation through Art and Drama**

|  |  |
| --- | --- |
| **MINISTRY EXPECTATIONS:**  Strands:  Oral Communication  Reading and Literature Studies  Overall:  1. **Listening to Understand**: listen in order to understand and respond appropriately in a variety of situations for a variety of purposes.  2. **Speaking to Communicate:** use speaking skills and strategies appropriately to communicate with different audiences for a variety of purposes.  1. **Reading for Meaning**: read and demonstrate an understanding of a variety of literary, informational and graphic texts, using a range of strategies to construct meaning.  Specific:  1.2 **Using** **active listening strategies**: select and use appropriate active listening strategies when participating in a variety of classroom interactions  2.1 **Purpose:** Communicate orally for a variety of purposes, using language appropriate for the intended audience  1.1 **Variety of texts**: read a variety of student- and teacher-selected texts from diverse cultures and historical periods, identifying specific purposes for reading.  1.2 **Using reading comprehension strategies**: select and use appropriate reading comprehension strategies before during and after reading to understand texts, including increasingly complex texts.  1.3 **Demonstrate Understanding of Content**: identify the most important ideas and supporting details in texts, including increasingly complex texts. | |
| **ENDURING UNDERSTANDING ADDRESSED:**  There are a variety of ways to read and interpret poetry.  Poetry is subjective and open to interpretation.  Poetry is a powerful art form.  There are a variety of factors that can impact meaning.  Poetry is influenced by speaking and listening. | |
| **ESSENTIAL QUESTION(S) ADDRESSED:**  How do non-verbal cues communicate meaning?  How do people interpret poems differently?  Why is poetry subjective and open to interpretation? | |
| **KNOWLEDGE :**   * Students will gain knowledge of effective strategies for poem analysis and interpretation. * Students will begin to understand that poetry is fluid and subjective. * Students will increase their knowledge of different forms of poetry. * To understand the value of poetry as a form of expression. | **SKILLS:**   * Students will build their poetry analysis and critical literacy skills. * Communicate interpretations and meaning of poetry in different ways. * Thinking, inferring and interpreting skills. * The ability to see multiple interpretations, perspectives and meanings in poetry. |
| **DIFFERENTIATED INSTRUCTION:** (*Content/Product/Process/Environment*)   1. *Readiness:* students will have the readiness and prior knowledge from grade 9 English units on poetry, but by this point in the unit many of the students will be feeling more comfortable with poetry as a form of expression. 2. *Interest:* Students will be able to select the poem that they want to act out based on interest of the group, as well there is some choice in terms of which poem they would like to reflect on for the last portion of class/homework 3. *Learning Profile/Style:* The different components of a students learning profile will be based on their multiple intelligences which would have been assessed in a prior class (at the beginning of the course). The activities chosen throughout these lessons will provide ample opportunity for different learning styles to excel, in this class the visual special and bodily kinesthetic learners will see strategies for thinking about poetry specifically linked to their areas of strength. 4. *Content:* The content of the poetry unit is differentiated both across the unit and within different classes in this class, students have some choice in the poem that they use for their drama activity. There are also a range of different authors and texts chosen for this week of lessons. 5. *Product:* The products that the students produce throughout the class are all very differentiated and appeal to a number of different learners, however all students will have to be involved in all forms to help encourage the development of interest and skill in weaker areas. 6. *Process:* Within the drama groups the option of taking on a role allows students to choose what they want to focus on in terms of process. 7. *Environment:* Students will be doing independent, full class, and group work with material looking, sounding, and feeling differently. | |
| **ASSESSMENT TOOLS/ STRATEGIES USED:** *(AforL, AasL, AofL)*  Seeing /Sketching Activity (AfL, observation)  Tableau/Drama (AfL, observation)  Reflection piece (AfL, AaL written feedback, self assessment) | |
| **LEARNING GOALS:**   * To learn some different strategies for interpreting poetry. * To appreciate the significance of visualization while reading, and the power of imagery as a literary device. * To see the connections between different art forms (art, drama, poetry). | |
| **MATERIALS/RESOURCES/PRE-PLANNING:**  *Materials:*  *Paper, pencils, markers, chart paper, copies of handouts and poems.*  *Pre-Planning*  *Ensure accessible space for the tableau and freeze frame drama activity.* | **AGENDA:**   1. Review of Strategies for Reading Poetry 2. Seeing and Sketching 3. Tableau/Drama 4. Reflection (practice for the CA) |
| **MINDS ON: (25 minutes)**  Seeing/Sketching   1. Teacher hands out copies of “Strategies for Reading Poetry” and the poem “To Autumn” [appendix 16.1 and 16.2] 2. Students read over the strategies (many of them will be refresher’s from earlier in the unit) 3. Teacher will explain that one way of interpreting poetry with lots of imagery is to try and visualize what the speaker is telling you, like a movie in your mind. 4. As a class read the poem aloud, with the teacher modeling it first. (Poem can be read aloud multiple times until students feel comfortable with the imagery). 5. Teacher will introduce strategy of “Seeing and Sketching” as a good way to start thinking about poems. [Appendix 16.3] 6. To go one step further than visualizing is to try and draw or sketch what comes to mind when hearing the poem read to you. 7. Students using pencils and paper will spend some time sketching whatever comes to mind when they hear the poem. 8. Teacher should remind students that the images can be whatever they like and that it does not matter if you are a good artist the point is to think more deeply about what the poet is trying to say. | |
| **ACTION: (30 minutes)**   1. Students then break off into groups and select from three poems – “The Lonely Land,” “Wabanaki Song,” or “To Autumn” to create a tableau or act out a scene from the poem (students should know how to do a tableau from drama and previous English classes). [Appendix 16.4 and 16.5] 2. Students will be directed to use all of the skills they have developed thus far to understand what kind of picture the author is trying to create in poem. 3. Students will be given markers and chart paper to organize and brainstorm ideas. 4. Each student in the group will need to select a role: director, artistic creator, tech support, or recorder (if groups have more than 4 students can have multiples of any role). 5. Students will present their tableau or freeze frame drama production to the rest of the class after approximately 15-20 minutes of group preparation. | |
| **CONSOLIDATION: (20 minutes)**   1. Students will choose one of the poems looked at in class today and answer the following questions as practice for the reflection piece in the CA.  * What is the poem about? * What makes the poem powerful? * Which strategy so far have you found most useful for analyzing poetry? * How does the poem’s form communicate meaning? (tell students to look back in their notes on form and meaning if they are stuck)  1. The reflection piece will be submitted at the end of class for written feedback. | |
| **ACCOMMODATIONS & MODIFICATIONS:** *E.g. IEP, ELL*  ELL *–*Students can be provided with vocabulary lists or a modified/abridged version of the poems to work with should they find the content/vocabulary to difficult.  IEP – Gifted students can be assigned additional work using the poetry analysis strategies  Physical Disability – Students with mobility issues will have to have an accessible space in order to facilitate the group project. | |
| **REFLECTION:** | |

**Resources:**

Bennett, Barrie, and Carol Rolheiser. (2008). *Beyond Monet: The Artful Science of Instructional Integration.* Toronto: Bookation

Mason, David and John Frederick Nims. (2000). *Western Wind: An Introduction to Poetry.* Boston: McGraw Hill.

Rosengarten, Herbert and Amanda Goldrick-Jones. (1993). *The Broadview Anthology of Poetry.* Ontario: Broadview Press.

\*\*Wabanaki Song: Available from: Songs of the Great Dominion available online: <http://ia700409.us.archive.org/1/items/songsofgreatdomi00lighiala/songsofgreatdomi00lighiala.pdf>

**Appendices:** Appendix 16.1-16.5

**Appendix 16.1 Poetry Strategies**

**How to Read a Poem**

**General Strategies:**

1. Read the poem more than once. Every time you read it, you will learn something new.
2. Read slowly, paying careful attention to punctuation.  Don’t stop at the end of the line unless there is a reason so to do.
3. Read the poem aloud. Poems, unlike children, are meant to be seen and heard.

**Specific strategies:**

**Strategy 1: consider title, author, author’s nationality, and date of writing.**

* Pay attention to the title: it may suggest the poem’s situation, purpose, or theme.
* Check to see whether information about the poet is included with the poem. If not, research the author, and the time and place the poem was written. This information can help you understand the events described, or the reason the poet wrote in a particular way.

**Strategy 2: make personal connections with the poem.**

* As you read, record your first impressions and responses to the poem.  What are your thoughts and feelings about the poem? Which sections evoked the strongest response? What questions do you have?
* Do you identify with the feelings expressed? Think about times, places, or experiences which evoked a similar response in you. What is the connection?

**Strategy 3: identify the purpose of the poem.**

* Poems are written to achieve different purposes. For example:
  + a lyric poem expresses emotion
  + a narrative poem tells a story
  + light verse amuses
* As you read the poem, ask yourself the poet’s purpose. After reading, consider whether that purpose is accomplished.

**Strategy 4: discuss**

* Discuss your response, your ideas and questions with others who are reading the same poem.  Use their ideas and insights to test and develop your own ***(Philosophical Chairs Activity)***.

**Strategy 5: appreciate the poet’s craft.**

* As you read, note the words and phrases the poet uses, and the effects thereby created.
  + Literary devices – simile, metaphor, personification, allusion - appeal to the reader’s imagination.
  + Imagery gives vivid description that appeals to our five senses ***(try the seeing and sketching strategy)***
  + Sound devices – rhyme, alliteration, assonance, consonance - appeal directly to the ear.
* Rhetorical devices – apostrophe, inversion, repetition, antithesis, oxymoron, paradox – enhance the effectiveness of the expression.

**Other Strategies (record ones we have tried that you found useful):**

\*Adapted from from Saliani, Dom. (2002). *Communicate*. Scarborough, ON: Nelson Thomson Learning.

**Appendix 16.2: “To Autumn”**

|  |  |
| --- | --- |
| **To Autumn, John Keats**  SEASON of mists and mellow fruitfulness, |  |
| Close bosom-friend of the maturing sun; |  |
| Conspiring with him how to load and bless |  |
| With fruit the vines that round the thatch-eves run; |  |
| To bend with apples the moss’d cottage-trees, | *5* |
| And fill all fruit with ripeness to the core; |  |
| To swell the gourd, and plump the hazel shells |  |
| With a sweet kernel; to set budding more, |  |
| And still more, later flowers for the bees, |  |
| Until they think warm days will never cease, | *10* |
| For Summer has o’er-brimm’d their clammy cells. |  |
|  |  |
| 2.  Who hath not seen thee oft amid thy store? |  |
| Sometimes whoever seeks abroad may find |  |
| Thee sitting careless on a granary floor, |  |
| Thy hair soft-lifted by the winnowing wind; | *15* |
| Or on a half-reap’d furrow sound asleep, |  |
| Drows’d with the fume of poppies, while thy hook |  |
| Spares the next swath and all its twined flowers: |  |
| And sometimes like a gleaner thou dost keep |  |
| Steady thy laden head across a brook; | *20* |
| Or by a cyder-press, with patient look, |  |
| Thou watchest the last oozings hours by hours. |  |
|  |  |
| 3.  Where are the songs of Spring? Ay, where are they? |  |
| Think not of them, thou hast thy music too,— |  |
| While barred clouds bloom the soft-dying day, | *25* |
| And touch the stubble plains with rosy hue; |  |
| Then in a wailful choir the small gnats mourn |  |
| Among the river sallows, borne aloft |  |
| Or sinking as the light wind lives or dies; |  |
| And full-grown lambs loud bleat from hilly bourn; | *30* |
| Hedge-crickets sing; and now with treble soft |  |
| The red-breast whistles from a garden-croft; |  |
| And gathering swallows twitter in the skies. |  |
|  |  |

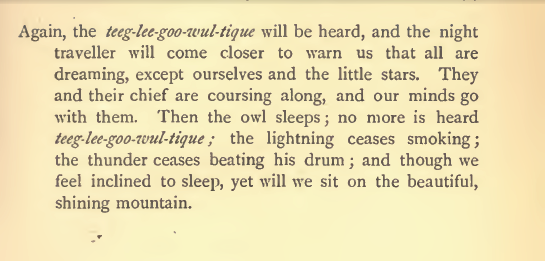
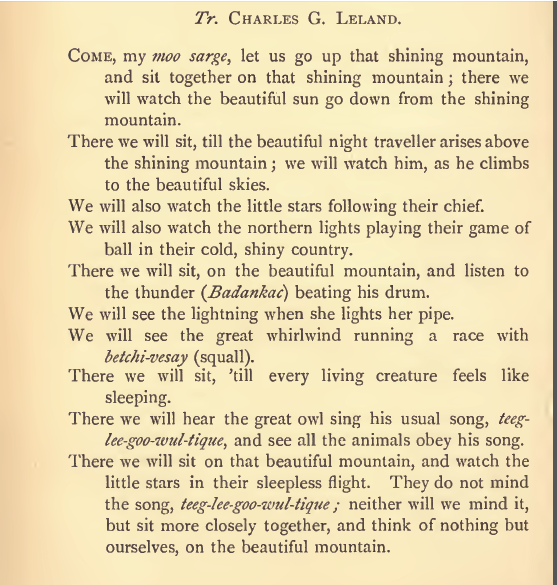
**Appendix 16.3: Seeing and Sketching**

Sketch images that come to your mind after reading and hearing the poem:

**Appendix 16.4: “The Lonely Land”**

|  |  |
| --- | --- |
| **The Lonely Land by A.J.M. Smith**  Cedar and jagged fir uplift sharp barbs  against the gray and cloud-piled sky;  and in the bay  blown spume and windrift by the wind  and thin, bitter spray snap  at the whirling sky; and the pine trees lean one way.  A wild duck calls  to her mate, and the ragged and passionate tones stagger and fall, and recover, and stagger and fall, on these stones -  are lost  in the lapping of water on smooth, flat stones.  This is a beauty  of dissonance,  this resonance  of stony strand  this smoky cry curled over a black pine  like a broken and wind-battered branch when the wind bends the tops of the pines and curdles the sky  from the north  This is the beauty of strength broken by strength and still strong. | *try to visualize this image*    *spume =froth, in this case caught  and held by the wind*    *notice the sound of this word*    *try to hear these sounds*    *notice that the author wants the reader to pause here*      *dissonance=seeming not to fit/ out of alignment*  *resonance = echoing/creating an inner response*    *notice the comparison*    *notice the interesting choice of word - curdles* |

**Appendix 16.5: Wabanaki Song**

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**Lesson Plan 17: Poetry and Multiple Meanings**

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| **MINISTRY EXPECTATIONS:**  Strands:  Oral Communication  Reading and Literature Studies  Overall:  1. **Listening to Understand**: listen in order to understand and respond appropriately in a variety of situations for a variety of purposes.  1. **Reading for Meaning**: read and demonstrate an understanding of a variety of literary, informational and graphic texts, using a range of strategies to construct meaning.  Specific:  1.2 **Using** **active listening strategies**: select and use appropriate active listening strategies when participating in a variety of classroom interactions  1.1 **Variety of texts**: read a variety of student- and teacher-selected texts from diverse cultures and historical periods, identifying specific purposes for reading.  1.2 **Using reading comprehension strategies**: select and use appropriate reading comprehension strategies before during and after reading to understand texts, including increasingly complex texts.  1.3 **Demonstrate Understanding of Content**: identify the most important ideas and supporting details in texts, including increasingly complex texts. | | |
| **ENDURING UNDERSTANDING ADDRESSED:**  Poetry is subjective and open to interpretation  Poetry is a powerful art form.  There are a variety of factors that impact meaning and interpretation. | | |
| **ESSENTIAL QUESTION(S) ADDRESSED:**  Why do people interpret poems differently?  How is poetry subjective and open to interpretation? | | |
| **KNOWLEDGE :**   * Students will gain knowledge of effective strategies for poem analysis and interpretation. * Students will begin to understand that poetry is fluid and subjective. * Students will increase their knowledge and awareness of different forms of poetry. * Students will appreciate the value of poetry as an effective form of expression. | **SKILLS:**   * Students will build their poetry analysis and critical literacy skills. * Will be able to communicate interpretations and meaning of poetry in a variety of ways. * Thinking, inferring and interpreting skills. * The ability to see multiple interpretations, perspectives and meanings in poetry (and take a position on one). | |
| **DIFFERENTIATED INSTRUCTION:**   1. *Readiness*: Students have had experience with a number of different ways of looking at poetry at the this point so will have the background knowledge necessary to be ready for this lesson. 2. *Interest* : Students will have some choice in terms of which side of the debate that they want to be on and in how they interact with their peers to decide this. 3. *Learning Profile/Style:* This lesson appeals to a few different learning styles through the whole class read aloud, the silent marker analysis strategy, and the group philosophical chairs discussion. | | |
| **ASSESSMENT TOOLS/ STRATEGIES USED:** *(AforL, AasL, AofL)*  Read aloud (AfL, observation)  Marker analysis strategy (AaL and AfL, observation and descriptive feedback)  Class discussion (AfL, conversation)  Philosophical Chairs activity (AfL, observation)  Reflection/Homework (AfL, written feedback) | | |
| **LEARNING GOALS:**   * To see that one poem can have multiple interpretations all justified by different readings of the text. * To gain strategies for interpreting and understanding poetry. * To gain increased confidence developing opinions on poetic forms. | | |
| **MATERIALS/RESOURCES/PRE-PLANNING:**  *Materials*  *Coloured markers, highlighters, paper, handouts, space for the discussion, copies of the poems.*  *Pre-planning*  *Ensure that the layout of the room is conducive to a circle style debate/discussion and that all students will have space and be comfortable.* | | **AGENDA:**   1. For Julia in The Deep Water (read-aloud) 2. Poetry analysis strategy. 3. My Papa’s Waltz (read-aloud) 4. Philosophical Chairs/Debate 5. Wrap-up/homework |
| **MINDS ON:** *(25 minutes)*  Three Marker Reading Strategy/ Think-Pair-Share   1. Teacher will hand out copies of “For Julia in the Deep Water” and ask students to take out 3 different coloured pens or markers. 2. Teacher will read the poem aloud once and explain that the poem has multiple interpretations. 3. Teacher will then explain the silent reading strategy that they will adopt to help build meaning in this poem. 4. Students will proceed to read the poem three times, each time using a different marker underlining anything they do not understand. 5. Teachers will explain that strong readers pay more attention to what they don’t know because they think that what they notice, but don’t understand is worth considering. The process of underlining focuses attention on the phrases that people will often skip if they are too hard. 6. Students will hopefully notice that there is a decreasing amount of text underlined with each colour change. 7. Once students have completed their three readings ask them to share with an elbow partner what they think the poem is about. 8. Teacher will have volunteers from the class share their findings with the class. Make sure to stress the validity of the different interpretations but encourage students to identify proof from the text as support. 9. Teacher will invite students make jot notes on their copy of the poem as the meaning becomes solidified. | | |
| **ACTION:** *(40 minutes)*  My Papa’s Waltz/Philosophical Chairs   1. Class will read the poem several times together as a class with volunteers reading the text. 2. Students will be prompted to offer various interpretations of the text (child abuse versus happy picture of father and son dancing are two common views). 3. Teacher should explain that throughout the years, this poem has been interpreted in various ways depending on the time period and the social environment of the time. 4. Students will break into two groups depending on which view of the text they support (try to have relatively equal numbers). 5. As a group the students will decide what evidence (i.e. literary devices) are used to support their side. 6. Students will then participate in “Philosophical Chairs” an activity where the two sides will sit across from one another and discuss the text using their evidence. [See Appendix 17.3 for guidelines] 7. This activity will help students collaboratively build knowledge about what can be used to develop an analysis or interpretation of a poem in a collegial setting (can be adapted into a debate style if the class prefers). | | |
| **CONSOLIDATION:**  *(10 minutes and homework)*   1. Based on the two poems examined in class ask students to consider the following questions (if necessary review the concept of metaphor from previous week):  * How do the speakers in these poems mislead and direct you as a reader? * What specific words do you find troubling? * What specific words give you a glimpse to the meaning in the poem? * How does the tone help you identify meaning?  1. Students may respond using one or both of the poems on the student poetry worksheet. [Appendix 17.1 and 17.2] | | |
| **ACCOMMODATIONS & MODIFICATIONS:** *E.g. IEP, ELL*  ELL – Students can be given a vocabulary worksheet to use while doing their readings, make sure to speak slowly and clearly while reading aloud and encourage students to follow along on their own sheet.  IEP – Students with disabilities or exceptionalities can be accommodated with more time, vocabulary sheets, a list of poetic devices that can be referred to when working on finding evidence of their own interpretation. Students can also be given a modified consolidation/homework question.  Physical Disability – Ensure the classroom is structured in such a way as to be accessible for all students to participate in group work | | |
| **REFLECTION:** | | |

**Resources:**

Willis, Judy. “Highlighting for Understanding of Complex Text.”  *The National Teaching and Learning Forum.* 2005 14(6) 1-4. Available from: <http://www.radteach.com/page1/page8/page11/page11.html>

Mason, David and John Frederick Nims. (2000). *Western Wind: An Introduction to Poetry.* Boston: McGraw Hill.

Rosengarten, Herbert and Amanda Goldrick-Jones. (1993). *The Broadview Anthology of Poetry.* Ontario:

Broadview Press.

Bennett, Barrie, and Carol Rolheiser. (2008). *Beyond Monet: The Artful Science of Instructional Integration.* Toronto: Bookation

**Appendices: Appendix 17.1-17.3**

**Appendix 17.1: Student Poetry Worksheet (Side 1)**

**Multiple Meanings in Poetry**

***Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_***

**Using different coloured markers, read through “For Julia, In the Deep Water” THREE separate times using a different coloured marker each time to underline words or phrases you do not understand or find difficult.**

**For Julia, In the Deep Water**

The instructor we hire  
because she does not love you  
Leads you into the deep water,  
The deep end  
Where the water is darker—  
Her open, encouraging arms  
That never get nearer  
Are merciless for your sake.

You will dream this water always  
Where nothing draws nearer,  
Wasting your valuable breath  
You will scream for your mother—  
Only your mother is drowning  
Forever in the thin air  
Down at the deep end.  
She is doing nothing,  
She never did anything harder.  
And I am beside her.

I am beside her in this imagination.  
We are waiting  
Where the water is darker.  
You are over your head,  
Screaming, you are learning  
Your way toward us,  
You are learning how  
In the helpless water  
It is with our skill  
We live in what kills us.

**- John N. Morris**

**Appendix 17.2: Student Worksheet (Side 2)**

***Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_***

**My Papa's Waltz**

The whiskey on your breath  
Could make a small boy dizzy;  
But I hung on like death:  
Such waltzing was not easy.

We romped until the pans  
Slid from the kitchen shelf;  
My mother's countenance  
Could not unfrown itself.

The hand that held my wrist  
Was battered on one knuckle;  
At every step you missed  
My right ear scraped a buckle.

You beat time on my head  
With a palm caked hard by dirt,  
Then waltzed me off to bed  
Still clinging to your shirt.

**- Theodore Roethke**

**Questions to reflect on (you may use one or both of the poems to answer):**

1. How do the speakers in these poems mislead and direct you as a reader?
2. What specific words do you find troubling? (list them)
3. What specific words give you a glimpse to the meaning in the poem? (list them)
4. How does the tone help you identify meaning?

**Appendix 17.3: Background on Philosophical Chairs for Teachers**

**Philosophical Chairs**

* This deliberation strategy emphasizes careful listening and mastery of diverse points of view.
* Arrange chairs in a “U” formation.
* Students sit facing each other across the center of the room. One side will argue in favor of the question, and the other will argue in opposition to the question.
* Students can sit in the neutral zone at one end of the center area (at the bottom of the “U” formation) so that they can see both sides.
* Students must address each other by their **first names**.
* A student must **briefly summarize** the previous speaker's points to that speaker's satisfaction before he/she begins his/her own comments.
* **Think** before you speak. **Organize** your thoughts. Give verbal clues to your listeners (“I have three points; first…”).
* After a student speaks, s/he must wait until two students on his/her side have spoken.
* One speaker at a time; others are listeners.
* The teacher can call time-out periodically to **clarify, reflect on the process or content, or refocus the discussion.**
* Address the ideas, **NOT** the person.
* One student from each opposing side will provide a summary of the viewpoints presented during the discussion by his/her side.
* Each student in the neutral zone must take notes on both sides of the argument. If her/his position changes, s/he must explain why s/he came to a new conclusion; if s/he remains undecided, s/he must explain why neither side has changed her/his mind.

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**Lesson Plan 18: Making Meaning of Nonsense Poetry**

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| **MINISTRY EXPECTATIONS:**  **Strands:**  Oral Communication  Reading and Literature Studies  Writing  **Overall:**  1**. Listening to Understand**: listen in order to understand and respond appropriately in a variety of situations for a variety of purposes.  1. **Reading for Meaning**: read and demonstrate an understanding of a variety of literary, informational, and graphic texts, using a range of strategies to construct meaning.  1. **Developing and Organizing Content**: generate, gather, and organize ideas and information to write for an intended purpose.  4. **Reflecting on Skills and Strategies:** reflect on and identify their strengths as writers, areas for improvement, and the strategies they found most helpful at different stages in the writing process.  **Specific:**  1.2 **Using Active Listening Strategies:** Select and use appropriate active listening strategies when participating in a variety of classroom interactions.  1.3 **Using Listening Comprehension Strategies:** Select and use appropriate listening strategies before during and after listening to understand oral texts, including increasingly complex texts.  1.2 **Using Reading Comprehension Strategies**: select and use appropriate reading comprehension strategies before, during, and after reading to understand texts, including increasing complex texts.  1.4 **Organizing Ideas**: Identify, sort, and order main ideas and supporting details for writing tasks, using a variety of strategies and organizational patterns suited to the content and the purpose for writing.  4.1 **Metacognition:** Describe a variety of strategies they used before during and after writing, explain which ones they found helpful and identify appropriate steps they can take to improve as writers. | |
| **ENDURING UNDERSTANDING ADDRESSED:**  Poetry is subjective and open to interpretation  Poetry is a powerful art form.  There are a variety of factors that impact meaning and interpretation.  Poetry is influenced through speaking and listening. | |
| **ESSENTIAL QUESTION(S) ADDRESSED:**  Why do people interpret poems differently?  How is poetry subjective and open to interpretation? | |
| **KNOWLEDGE :**   * Students will gain knowledge around different forms of poetry. * Students will develop more of an understanding surrounding the fluidity of meaning in poetry. * Students will increase their knowledge of strategies for poetry analysis. * Students will learn how to write a nonsense poem. | **SKILLS:**   * Students will build their poetry analysis and critical literacy skills. * Will be able to communicate their interpretations of poetry in interesting and creative ways. * The ability to see multiple interpretations. * Ability to use constructive criticism on their own work and that of their peers. |
| **DIFFERENTIATED INSTRUCTION:** (*Content/Product/Process/Environment*)   1. *Readiness:* Indications of students readiness will come from the reflections submitted in the last class. This class is building on knowledge of form and meaning from lessons earlier in the unit. 2. *Interest* : Students will be able to have both group time and independent time to work and can choose the focus of their poem (it has very little in the way of structure or form so students can choose any topic they like to write about) 3. *Learning Profile/Style:* Students will be able to both listen, watch and read the Jabberwocky poem appealing to multiple learning strengths and hopefully fostering a deeper understanding and interpretation. 4. *Product* : Students have choice in terms of what they want their nonsense poem to be about. | |
| **ASSESSMENT TOOLS/ STRATEGIES USED:** *(AforL, AasL, AofL)*  Read Aloud (AfL)  Writing Exercise (AfL)  Poem Exchange and Assessment (AaL, AfL) | |
| **LEARNING GOALS:**   * To see that one poem can have multiple interpretations all justified by different readings of the text. * To gain strategies for interpreting and understanding poetry. * To gain increased confidence developing opinions on poetic forms. * To see how nonsense poetry as a form can be useful in breaking down barriers of interpretation. * To build up their collection of poems which can be chosen for the CA portfolio. | |
| **MATERIALS/RESOURCES/PRE-PLANNING:**  *Pre-planning: ensure that a computer and projector or tv is available for the video clips.*  *Materials pens, paper, copies of handouts and poems. Copy of the Dr Seuss book and clips from Alice and Wonderland.*   * *Horton Hears a Who.* By Dr Seuss (or other suitable Dr Seuss Book) * Alice in Wonderland clips both versions (either from youtube or the films) * Copies of Hey Diddle Diddle or other nursery rhymes | **AGENDA:**   1. **Dr. Seuss story** 2. **Alice in Wonderland** 3. **Jabberwocky writing** 4. **Poem Switch** 5. **Wrap-up** |
| **MINDS ON: (20 minutes)**  Read aloud: Dr. Seuss’ Horton Hears a Who   1. Teacher will read Dr. Seuss’ Horton Hears a Who with the class as an introduction to nonsense writing and nonsense poetry. 2. Teacher will ask students to do a think-pair-share related to what was just read. 3. Students will briefly discuss whether they think Dr. Seuss is poetry with a partner and then share with the class. 4. Teacher should point out some of the history of nonsense poetry and that authors like Dr. Seuss followed in the tradition of nursery rhymes and authors like Lewis Carroll [see link to article from The Walrus]. 5. Have students recite the “Hey Diddle Diddle” nursery rhyme and discuss what they think it means. Again bring up connections to nonsense verse/poetry. 6. Introduce Alice and Wonderland Clip. | |
| **ACTION: (40 minutes)**  Jabberwocky activity.   1. Teacher hands out copies of Jabberwocky. Ask students if any of them recognize it. 2. Teacher shows students clip of Johnny Depp as the Mad Hatter reciting Jabberwocky and clip from animated version where the Cheshire cat recites it. 3. Ask students to consider what imagery is evoked depending on who is reading it, was there one they preferred? One they felt like they “understood” more? 4. As a class go through the poem underlining words that are new and students have never heard before. 5. Teacher will encourage students to see if they can guess the meaning of any of the words (e.g. do you think it is an animal, thing, place, person, etc.) 6. Teacher will write the word portmenteau on the board and explain the history of Lewis Carrol’s made up words. 7. Encourage students to use the dictionary and the handouts on the words to find meaning. 8. Have students in their table groups discuss what the purpose of poems like Jabberwocky might be. 9. Students should be encouraged to develop their own interpretation of what the poem is about. 10. Teacher will explain that nonsense poetry can be an interesting form to use because it forces you to think deeply about its meaning. 11. Teacher will model student exemplars of creative Jabberwocky poems. 12. Students will use class time and the help of their groups to create their own versions of Jabberwocky nonsense poems which can be put in their final CA portfolio. 13. Students can exchange their poems with classmates for descriptive feedback and to see if they can figure out any particular meaning in each other’s poems. | |
| **CONSOLIDATION: (15 minutes)**  Peer assessment of the Jabberwocky poems.   1. Students will exchange their finished poems with classmates and get feedback on them. 2. Students will also try to figure out what image their partner’s poem is creating or what message it might be trying to convey (if there is one). 3. Encourage students to use the seeing and sketchy strategy to draw pictures to go along with either their own poem or their partners. 4. Peer assessments will be submitted with the final CA product on the last class. | |
| **ACCOMMODATIONS & MODIFICATIONS:** *E.g. IEP, ELL*  IEP – Students who need accommodations can be given extra time to work on their poems and have the teacher give descriptive feedback instead of a partner.  ELL students can be encouraged to sound out words or put together words they know. | |
| **REFLECTION:** | |

**Resources:**

Mason, Ian Garrick. (2004) “Stop Making Sense.” *The Walrus*. February/March available from: <http://www3.sympatico.ca/ian.g.mason/Nonsense.htm>

Sandburg, Carl. *Rootabaga Stories. (1922).*

*Jabberwocky by Johnny Depp:* [*http://www.youtube.com/watch?v=CfclMlRfTiM&feature=related*](http://www.youtube.com/watch?v=CfclMlRfTiM&feature=related)

*Cheshire Cat Singing Jabberwocky* [*http://www.youtube.com/watch?v=mEuNJbXgttA&feature=related*](http://www.youtube.com/watch?v=mEuNJbXgttA&feature=related)

Mason, David and John Frederick Nims. (2000). *Western Wind: An Introduction to Poetry.* Boston: McGraw Hill.

Rosengarten, Herbert and Amanda Goldrick-Jones. (1993). *The Broadview Anthology of Poetry.* Ontario: Broadview Press.

**Appendices:** Appendix 18.1 – 18.5

**Appendix 18.1: Jabberwocky Handout (Side One)**

**Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**JABBERWOCKY**

**Lewis Carroll**

`Twas brillig, and the slithy toves  
  Did gyre and gimble in the wabe:  
All mimsy were the borogoves,  
  And the mome raths outgrabe.

"Beware the Jabberwock, my son!  
  The jaws that bite, the claws that catch!  
Beware the Jubjub bird, and shun  
  The frumious Bandersnatch!"

He took his vorpal sword in hand:  
  Long time the manxome foe he sought --  
So rested he by the Tumtum tree,  
  And stood awhile in thought.

And, as in uffish thought he stood,  
  The Jabberwock, with eyes of flame,  
Came whiffling through the tulgey wood,  
  And burbled as it came!

**Word Box:**

**Use this space to record words and their meanings.**

One, two! One, two! And through and through  
  The vorpal blade went snicker-snack!  
He left it dead, and with its head  
  He went galumphing back.

"And, has thou slain the Jabberwock?  
  Come to my arms, my beamish boy!  
O frabjous day! Callooh! Callay!'  
  He chortled in his joy.  
  
`Twas brillig, and the slithy toves  
  Did gyre and gimble in the wabe;  
All mimsy were the borogoves,  
  And the mome raths outgrabe.

(from Through the Looking-Glass, 1872)

**Appendix 18.2: Jabberwocky Comparison Handout (Side 2)**

Compare any differences you notice in the way the poem is read, what images come to mind for each? Are their any similarities? Use this Chart to organize your thoughts.

|  |  |
| --- | --- |
| Jabberwocky in the Tim Burton Film | Jabberwocky in the Animated Film |
|  |  |

Create Your Own!

Use your imagination and create your own Jabberwocky poem using made up and combined words. (Note: nonsense poetry should be humorous and still follow the major grammar conventions, nonsense is not gibberish). Use this space and scrap paper to develop your ideas. Try making a list of combined words to start off.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Appendix 18.3: Portmanteau Explanation (for teachers)**

**A portmanteau word** is a blend of two (or more) words or morphemes into one new word. A portmanteau word typically combines both sounds and meanings, as in *smog*, coined by blending *smoke* and *fog.* More generally, it may refer to any term or phrase that combines two or more meanings.

**Words and their meanings from Jabberwocky (According to Humpty Dumpty)**

**Bandersnatch** – A swift moving creature with snapping jaws. Capable of extending its neck. (From The Hunting of the Snark.)

**Borogove** – A thin shabby-looking bird with its feathers sticking out all round, something like a live mop.

**Brillig** – Four o'clock in the afternoon: the time when you begin broiling things for dinner.

**Burbled –** Possibly a mixture of "bleat", "murmur", and "warble". (*Burble* is an actual word, circa 1303, meaning to form bubbles as in boiling water.)

**Frumious** – Combination of "fuming" and "furious." (From the Preface to The Hunting of the Snark.)

**Gimble** – To make holes like a gimlet.

**Gyre** – To go round and round like a gyroscope. (*Gyre* is an actual word, circa 1566, meaning a circular or spiral motion or form; especially a giant circular oceanic surface current.)

**Jubjub** – A desperate bird that lives in perpetual passion.

**Mimsy** – Combination of "flimsy" and "miserable."

**Mome** – Possibly short for "from home," meaning that the raths had lost their way.

**Outgrabe** – Something between bellowing and whistling, with a kind of sneeze in the middle.

**Rath** – A sort of green pig.

**Slithy** – Combination of "lithe" and "slimy."

**Toves** – A combination of a badger, a lizard, and a corkscrew. They are very curious looking creatures which make their nests under sundials. They live on cheese.

**Uffish** – A state of mind when the voice is gruffish, the manner roughish, and the temper huffish. (according to Carroll in a letter).

**Wabe** – The grass plot around a sundial. It is called a "wabe" because it goes a long way before it, and a long way behind it, and a long way beyond it on each side.

**Appendix 18.4: Teacher Details for Writing Jabberwocky (2 pages)**

One of the key elements of Jabberwocky is the use of nonsense language, so if you were to write a poem emulating it, you should include nonsense words. Bear in mind though, that most of the words are actually plain English, and that only some of the words are nonsense.

Many of the nonsense words in the poem are what Humpty Dumpty describes as 'portmanteau', that is two (or three) words mixed together to create a new word which has the meaning of both. For example 'slithy' is comprised of the words 'lithe' and 'slimy'.   
  
You should try to create and incorporate words like this into your poem; so if, for instance, your poem was about an irresistible chocolate cake, and you wanted to describe it as 'sublime' and 'delicious', you might say it was 'delime' or 'sublicious'.   
  
Not all the nonsense words are portmanteau however. Some are just made up. They are there simply because they sound right, or even because they provide a convenient rhyme. For example 'toves' and 'borogoves'. So, you might have described your cake as 'pudding' and say that you can "hardly wait for the nightly 'gooding'" - 'gooding' being a made-up word (of course) to describe something nice, but also to serve as a rhyme to 'pudding'. (I use the word 'pudding' here in its British sense, meaning dessert, rather than the American sense, referring to the specific sweet, sticky gooey stuff which is eaten *for* dessert.)   
  
Remember that not all of your nonsense words have to have real meanings, they just need to sound right. Carroll himself said that he didn't know what the word 'vorpal' meant and the meanings for some of the others appear to have been made up years after he wrote the poem.   
  
Jabberwocky was written as a parody of Anglo Saxon poetry, hence the strange sounding words and the epic adventure nature of the story-line. You might want to copy this, and write on a similar theme - a heroic adventure, a mortal slaying a terrible beast, like a saga in the idiom of Beowulf for example. Or you might decide that that is not what is most important about the poem and that you would rather concentrate on the nonsense aspect of the poetry, in which case you can write on any topic which interests you - it could be about real things in the real world that are relevant to your own life (such as chocolate cake) or you might want to write purely on a fantasy theme, about places and creatures that exist solely in your imagination. This decision is up to you, and you will have to decide what you think is best.   
  
It is worth considering though, that the fantasy nature of Jabberwocky serves to justify the nonsense language. Perhaps using fantastical words about so mundane a subject as a trip to the shops wouldn't be appropriate, whereas if you write about an entirely mythical place and mythical characters, made-up words would be essential, as you would be describing made-up things. Despite appearances, the original poem actually tells a very simple straightforward story in a simple straightforward manner, the clarity of the story counterbalances the ambiguity of the language, so it would be best if your poem did the same. Think of a simple story, eating a cake, fighting a bully, a magic trip to the moon and back, and use that as the basis for your creation.   
  
The majority of the poem has a simple a,b,a,b rhyme scheme, so this should be quite easy to copy. But a few of the stanzas have an a,b,c,b rhyme scheme where the third line contains an internal rhyme for example:   
  
One, two! One, two! And through and through   
The vorpal blade went snicker-snack!   
He left it **dead**, and with its **head**   
He went galumphing back.   
  
You don't have to emulate this, although you could if you wanted to. It is up to you how you choose to make your poem rhyme. Perhaps the most important thing about Jabberwocky is that Lewis Carroll wrote it for FUN. He enjoyed writing it, and did so to provide enjoyment for others.

**Appendix 18.5: Peer Assessment**

**Feedback Card:**

Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Peer Assessor Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Things you liked about the poem:

Things that could be improved on:

What you think the poem was about:

**Feedback Card:**

Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Peer Assessor Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Things you liked about the poem:

Things that could be improved on:

What you think the poem was about:

**Appendix: 18.6 Student Exemplars**

**Poem 1:**

*Can you see the floweruption, just right in the mountains?*

*It is just globeautiful, as if a winnera began!*

*Look! There is a secreternal inside the bubbles of the little girls machine.*

*Come on now, lets eat the sandwhicherry, Babye, in the park where the lake is still shinning by the sun...*

**Poem 2: The Geseable**

*At first, when I saw the Geseable,*

*I thought he had eaten a demonkey,*

*But he was lowerly and martkey,*

*And he became my friendurable.*

**Poem 3:**

*In Lillyon, there are normpersongs:*

*In this worldness, there are tigers,*

*There are horscars and hatreesongs,*

*Life is not happsad and easong.*

Adapted from: <http://anglaisravel.weebly.com/lewis-carrol-and-nonsense-poetry.html>

**Lesson Plan 19: Spoken Word and Listening to Poetry**

|  |  |
| --- | --- |
| **MINISTRY EXPECTATIONS:**  Strands:  Oral Communication  Writing  Overall:  1. **Listening to Understand**: listen in order to understand and respond appropriately in a variety of situations for a variety of purposes.  1. **Developing and Organizing Content:** generate, gather, and organize ideas and information to write for an intended purpose and audience.  Specific:  1.2 **Using** **active listening strategies**: select and use appropriate active listening strategies when participating in a variety of classroom interactions  1.3 **Using Listening Comprehension strategies:** Select and use appropriate listening comprehension strategies before during and after listening to understand oral texts, including increasingly complex texts.  1.7 **Analyzing Texts:** analyse oral texts, including increasingly complex texts, focusing on the ways in which they communicate information, ideas, issues, and themes. And influence the listener/viewers/ response.  1.9 **Understanding Presentation Strategies:** Evaluate the effectiveness of a variety of presentation strategies used in oral texts, and suggest other strategies that could be used effectively.  1.2 **Generating and Developing Ideas:** generate, expand, explore, and focus ideas for potential writing tasks, using a variety of strategies, and print, electronic, and other resources, as appropriate. | |
| **ENDURING UNDERSTANDING ADDRESSED:**  Poetry is subjective and open to interpretation.  Poetry is a powerful art form.  There are a variety of factors that impact meaning and interpretation.  Poetry is influenced by speaking and listening. | |
| **ESSENTIAL QUESTION(S) ADDRESSED:**  How do different forms of poetry convey meaning?  How do non-verbal cues communicate meaning?  Why do people interpret poems differently?  How is poetry subjective and open to interpretation? | |
| **KNOWLEDGE :**   * Students will understand that poetry is more than simply written it can be performed as well. * Students will learn that meaning and interpretation can change as readings or recitations of poetry change. * Students will identify though the performances we view what an effective poetry performance looks like. | **SKILLS:**   * Students will be able to analyze spoken word and oral poetry as well as written poetry. * Communicate interpretations of poetry in different ways. * The ability to see differences between poems based on who reads them and how they are read. |
| **DIFFERENTIATED INSTRUCTION:**   1. *Readiness:* Students Readiness is part of ongoing assessment throughout the unit 2. *Interest:* Students expressed an interest in spoken word poetry after first week of the unit because of its connection to music. It is also important scaffolding for the CA to expose them to a variety of different oral poetry. | |
| **ASSESSMENT TOOLS/ STRATEGIES USED:** *(AforL, AasL, AofL)*  Jot notes (AfL)  Class discussion (AfL)  Cloze activity (AfL)  Observation (AfL) | |
| **LEARNING GOALS:**   1. Students will see a variety of oral poems 2. Be able to identify important aspects of public speaking. 3. To interpret oral poetry effectively and make the connections between both forms as a means of expression. | |
| **MATERIALS/RESOURCES/PRE-PLANNING:**  *Materials:*  *Projector and necessary equipment to play the clips and audio for the class period, copies of handouts/poems, pens, paper, etc.*  *Pre-planning*  *Ensure access to the necessary technology and remind students of the poetry coffeehouse the next class* | **AGENDA:**   1. **Sarah Kay “Hands”** 2. **E.E Cummings “I carry your heart”** 3. **Cloze activity with Morgan Freeman** 4. **Rehearsal** 5. **Coffeehouse Reminder!** |
| **MINDS ON: (10-15 minutes)**  Jot Notes   1. Have students do an informal anticipation guide as a class and jot down what they know about oral poetry. 2. Have students watch Sarah Kay perform “Hands,” a spoke word poem. 3. Debrief what they liked or didn’t like about it. Consider why she is an engaging speaker. | |
| **ACTION: (40 minutes)**  Modified Read Aloud   1. Teacher hands out copies of E.E Cummings “I carry your heart” 2. Tell students that you will be sharing 3 different recitations of the poem with them and encourage them to use the handout to record what notice about the readings. 3. Play the clips of Cameron Diaz, Heath Ledger, and a classical reading of the poem with the class. 4. Have students think about what they just heard and which they preferred and why. 5. Students will join with a partner and discuss how they felt about it depending on who was reading. Have them consider who they thought the poem was about/to in each version. 6. Once the class has debriefed the different versions, introduce students to a cloze activity (they will have experience with this from previous lessons) 7. Play the recording of Morgan Freeman reading T.S Elliot and have students follow along and fill in the blanks. 8. Teacher will explain that the point of this exercise is to not only improve their listening skills but also to provide numerous examples of poetry readings to inform how they will perform in the Coffeehouse poetry performance the next class. | |
| **CONSOLIDATION: (25-30 minutes)**   1. Tell students you would like to give them time to work on finalizing their poetry portfolios and practicing their selection for next class with a partner. 2. Teacher will circulate the room working with students on an as needed bases to ensure they are prepared for the submission of the CA and ready for the performance in class the next day. | |
| **ACCOMMODATIONS & MODIFICATIONS:**  This class period provides the necessary time to work with students one-on-one if they need it to ensure they are prepared for the final submission next day. Modifications could be made on a case-by-case basis. | |
| **REFLECTION:** | |

**Resources:**

Mason, David and John Frederick Nims. (2000). *Western Wind: An Introduction to Poetry.* Boston: McGraw Hill.

Rosengarten, Herbert and Amanda Goldrick-Jones. (1993). *The Broadview Anthology of Poetry.* Ontario: Broadview Press.

Instructional Strategies Online (2006). Available from: <http://olc.spsd.sk.ca/de/pd/instr/strats/cloze/index.html>

**Clips:**

Sarah Kay Clip <http://www.youtube.com/watch?v=VuAbGJBvIVY>

Cameron Diaz (from the move In Her Shoes) <http://www.dailymotion.com/video/x183jx_in-her-shoes_shortfilms>

Heath Ledger: <http://www.youtube.com/watch?v=vKzl5lN5Rl4>

Morgan Freeman – cloze activity <http://www.youtube.com/watch?v=xd484MR1eRc&feature=related>

**Appendices: 19.1-19.2**

**Appendix 19.1: Appendix 19.1**

[i carry your heart with me(i carry it in)

BY [E. E. CUMMINGS](http://www.poetryfoundation.org/bio/e-e-cummings)

i carry your heart with me(i carry it in

my heart)i am never without it(anywhere

i go you go,my dear;and whatever is done

by only me is your doing,my darling)

                                                      i fear

no fate(for you are my fate,my sweet)i want

no world(for beautiful you are my world,my true)

and it’s you are whatever a moon has always meant

and whatever a sun will always sing is you

here is the deepest secret nobody knows

(here is the root of the root and the bud of the bud

and the sky of the sky of a tree called life;which grows

higher than soul can hope or mind can hide)

and this is the wonder that's keeping the stars apart

i carry your heart(i carry it in my heart)

Jot notes on which you preferred and why. What were some of the similarities and differences between he readings of the same poem.

|  |  |  |
| --- | --- | --- |
| Version 1 | Version 2 | Version 3 |
|  |  |  |

**Appendix 19.2: Morgan freeman Cloze Activity (2 pages)**

**RHAPSODY ON A WINDY NIGHT**

***by: T.S. Eliot (1888-1965)***

TWELVE o'clock.

Along the reaches of the street

Held in a lunar synthesis,

Whispering lunar incantations

Dissolve the floors of memory

And all its clear relations,

Its divisions and precisions,

Every street lamp that I pass

Beats like a fatalistic drum,

And through the spaces of the dark

Midnight shakes the memory

As a madman shakes a dead geranium.

Half-past one,

The street lamp sputtered,

The street lamp muttered,

The street lamp said, "Regard that woman

Who hesitates towards you in the light of the door

Which opens on her like a grin.

You see the border of her dress

Is torn and stained with sand,

And you see the corner of her eye

Twists like a crooked pin."

The memory throws up high and dry

A crowd of twisted things;

A twisted branch upon the beach

Eaten smooth, and polished

As if the world gave up

The secret of its skeleton,

Stiff and white.

A broken spring in a factory yard,

Rust that clings to the form that the strength has left

Hard and curled and ready to snap.

Half-past two,

The street lamp said,

"Remark the cat which flattens itself in the gutter,

Slips out its tongue

And devours a morsel of rancid butter."

So the hand of a child, automatic,

Slipped out and pocketed a toy that was running along the quay.

I could see nothing behind that child's eye.

I have seen eyes in the street

Trying to peer through **lighted shutters**,

And a crab one afternoon in a pool,

An old crab with barnacles on his back,

Gripped the end of a stick which I held him.

Half-past three,

The lamp sputtered,

The lamp muttered in the dark.

The lamp hummed:

"Regard the moon,

La lune ne garde aucune rancune,

She winks a feeble eye,

She smiles into corners.

She smoothes the hair of the grass.

The moon has lost her memory.

A washed-out smallpox cracks her face,

Her hand twists a paper rose,

That smells of dust and old Cologne,

She is alone

With all the old nocturnal smells

That cross and cross across her brain."

The reminiscence comes

Of sunless dry geraniums

And dust in crevices,

Smells of chestnuts in the streets,

And female smells in shuttered rooms,

And cigarettes in corridors

And cocktail smells in bars."

The lamp said,

"Four o'clock,

Here is the number on the door.

Memory!

You have the key,

The little lamp spreads a ring on the stair,

Mount.

The bed is open; the tooth-brush hangs on the wall,

Put your shoes at the door, sleep, prepare for life."

The last twist of the knife.

**Lesson Plan 20: Poetry Coffeehouse!**

|  |  |
| --- | --- |
| **MINISTRY EXPECTATIONS:**  Strands:  Oral Communication  Overall:  1. **Listening to Understand**: listen in order to understand and respond appropriately in a variety of situations for a variety of purposes.  2. **Speaking to Communicate:** use speaking skills and strategies appropriately to communicate with different audiences for a variety of purposes.  Specific:  1.2 **Using** **active listening strategies**: select and use appropriate active listening strategies when participating in a variety of classroom interactions  1.3 **Using Listening Comprehension strategies:** Select and use appropriate listening comprehension strategies before during and after listening to understand oral texts, including increasingly complex texts.  1.7 **Analyzing Texts:** analyse oral texts, including increasingly complex texts, focusing on the ways in which they communicate information, ideas, issues, and themes. And influence the listener/viewers/ response.  1.9 **Understanding Presentation Strategies:** Evaluate the effectiveness of a variety of presentation strategies used in oral texts, and suggest other strategies that could be used effectively.  2.1 **Purpose:** Communicate orally for a variety of purposes, using language appropriate for the intended audience.  2.5 **Vocal Strategies:** Identify a variety of vocal strategies including tone, pace, pitch, volume, and use them appropriately and with sensitivity to audience needs. | |
| **ENDURING UNDERSTANDING ADDRESSED:**  Poetry is influenced by speaking and listening.  There are a variety of factors that impact meaning. | |
| **ESSENTIAL QUESTION(S) ADDRESSED:**  How do non-verbal cues communicate meaning?  Why is poetry a powerful art form?  Why is poetry subjective and open to interpretation? | |
| **KNOWLEDGE :**   * Students will know how to read or recite a poem in front of their peers. * Students will have developed their knowledge of different forms of poetry. * Students will see the impact effective speaking can have on poetry interpretation. | **SKILLS:**   * Students will have the skills necessary to speak in front of varied audiences for various purposes. * Students will increase their strategies for interpreting different types of poetry. |
| **DIFFERENTIATED INSTRUCTION:**   1. *Readiness:* Students readiness will have been assessed in the previous class period where students worked together to finalize their projects. 2. *Interest* : Students will be presenting a poem of their choice so liked to interests. 3. *Learning Profile/Style:* this is a much more hands on kinesthetic, interpersonal lesson plan different from some of the previous days so appeals to different learners and builds the skills of those who do not easily learn in this way. 4. *Content:* The content is differentiated in the sense that the students choose what they want to include in the portfolio and what they want to present on in the class coffeehouse. | |
| **ASSESSMENT TOOLS/ STRATEGIES USED:**  Jot Notes – (AfL Anecdotal Record)  Peer Assessment (AaL, AfL peer/self evaluation) | |
| **LEARNING GOALS:**   1. **Students will understand the importance of poetry as a powerful art form and form of expression.** 2. **Will improve presentations skills and get at least 1 piece of constructive feedback.** | |
| **MATERIALS/RESOURCES/PRE-PLANNING:**  *Pre-planning Materials:*  *Table clothes, coffee, drapes, to make the environment feel like a coffee shop, encourage kids to bring snacks for the event.*  *Media equipment to show the clip from Youseff Biaz.* | **AGENDA:**   1. **White House Poetry Reading with Youssef Biaz** 2. **Jot Notes on speaking pointers** 3. **Presentations** 4. **Peer assessment and snacks!** |
| **MINDS ON: (5 -10 minutes)**   1. Students will be introduced to the “coffeehouse” setting (reviewing classroom rules) 2. Teacher will ask students to get out a pen and paper to take jot notes in case there is anything useful they notice about Youssef’s performance. 3. Play the clip of Youssef reading poetry at the white house. 4. Students will then prepare for the presentations of their peers. | |
| **ACTION: (45-50 minutes)**   1. Students will begin presenting their chosen poem while being evaluated by 4 or 5 of their peers on the peer assessment sheet. 2. The performance is non-evaluative but the students will be asked to provide constructive feedback wherever possible. | |
| **CONSOLIDATION: (15 minutes)**   1. Students will assess they assigned person providing constructive feedback for them to improve for the next presentation style project down the road. 2. Thank students for participating in the project and collect CA portfolios. | |
| **ACCOMMODATIONS & MODIFICATIONS:** *E.g. IEP, ELL*  Students can be given assistance choosing poems at their ability and interest level. | |
| **REFLECTION:** | |

**Resources:**

Youseff Biaz Poetry Perfromance at the White House: [**http://www.youtube.com/watch?v=d\_DY6AhRJfA**](http://www.youtube.com/watch?v=d_DY6AhRJfA)

Mason, David and John Frederick Nims. (2000). *Western Wind: An Introduction to Poetry.* Boston: McGraw Hill.

Rosengarten, Herbert and Amanda Goldrick-Jones. (1993). *The Broadview Anthology of Poetry.* Ontario: Broadview Press.

**Appendices:**  Appendix 20.1

**Appendix 20.1: Coffeehouse Assessment Sheet**

**Appendix CA.4, Coffeehouse Poetry Performance Evaluation (1/2)**

Presenter’s Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Assessor’s Name \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

***Assessment system: 1 = Satisfactory 2 = Good 3 = Very Good 4 = Excellent***

**Student is prepared.**  1 2 3 4

Student has memorized or rehearsed their poem.

**Student is enthusiastic.**  1 2 3 4

Student’s tone and intonation matches their intended emotion.

Student’s expression is consistent and reflective of their intended emotion.

**Student reads in a manner fitting the tone of the poem.** 1 2 3 4

Student reads consistently.

Student takes into account periods, pauses and punctuation.

**Student engages the audience.** 1 2 3 4

Student follows the rhythm of the poem and with clarity.

**Student projects their voice.** 1 2 3 4

Student reads loudly enough to be heard throughout the classroom.

**One thing that I liked about the performance was:**

**One thing that could be worked on for next time is:**

**Additional Comments:**